C. 2054. A1

WHITING'S FIRST SIX MONTHS ON THE ORGAN.

Consisting of

25 Progressive Studies

BY

GEORGE E. WHITING.

20

BOSTON.

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2

XXV

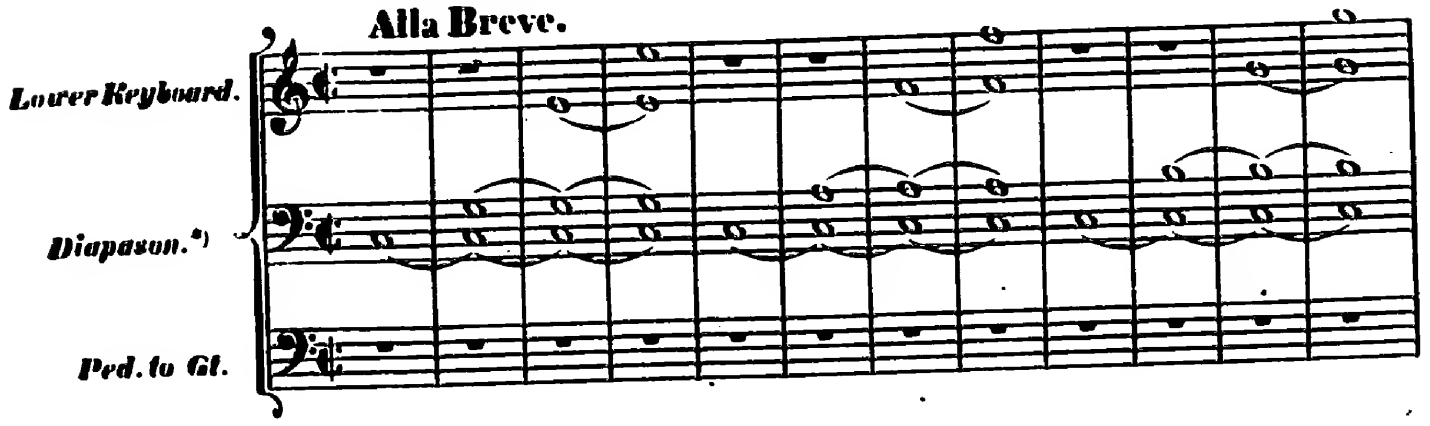
PROGRESSIVE STUDIES FOR THE ORGAN.

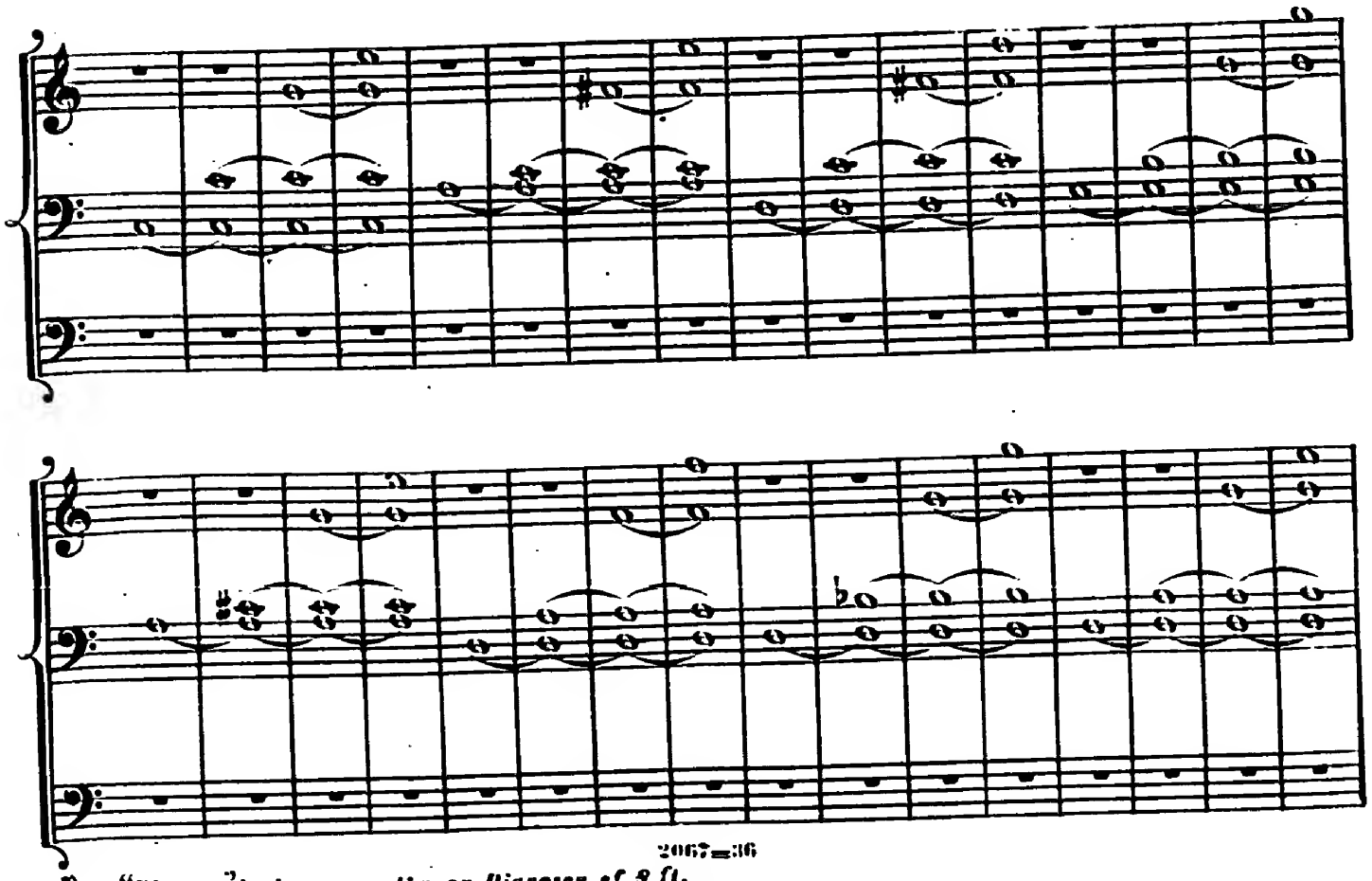
BY

GEORGE E. WHITING.

№. 1.

Slow *arpeggios*. Hold each note out its *full value.(sempre tenuto.)* The particular attention of the pupil is directed to the *names of the stops*, placed at the begining of each number.





2067=36

*) By "Diapason" is always meant: open Diapason of 8 ft.

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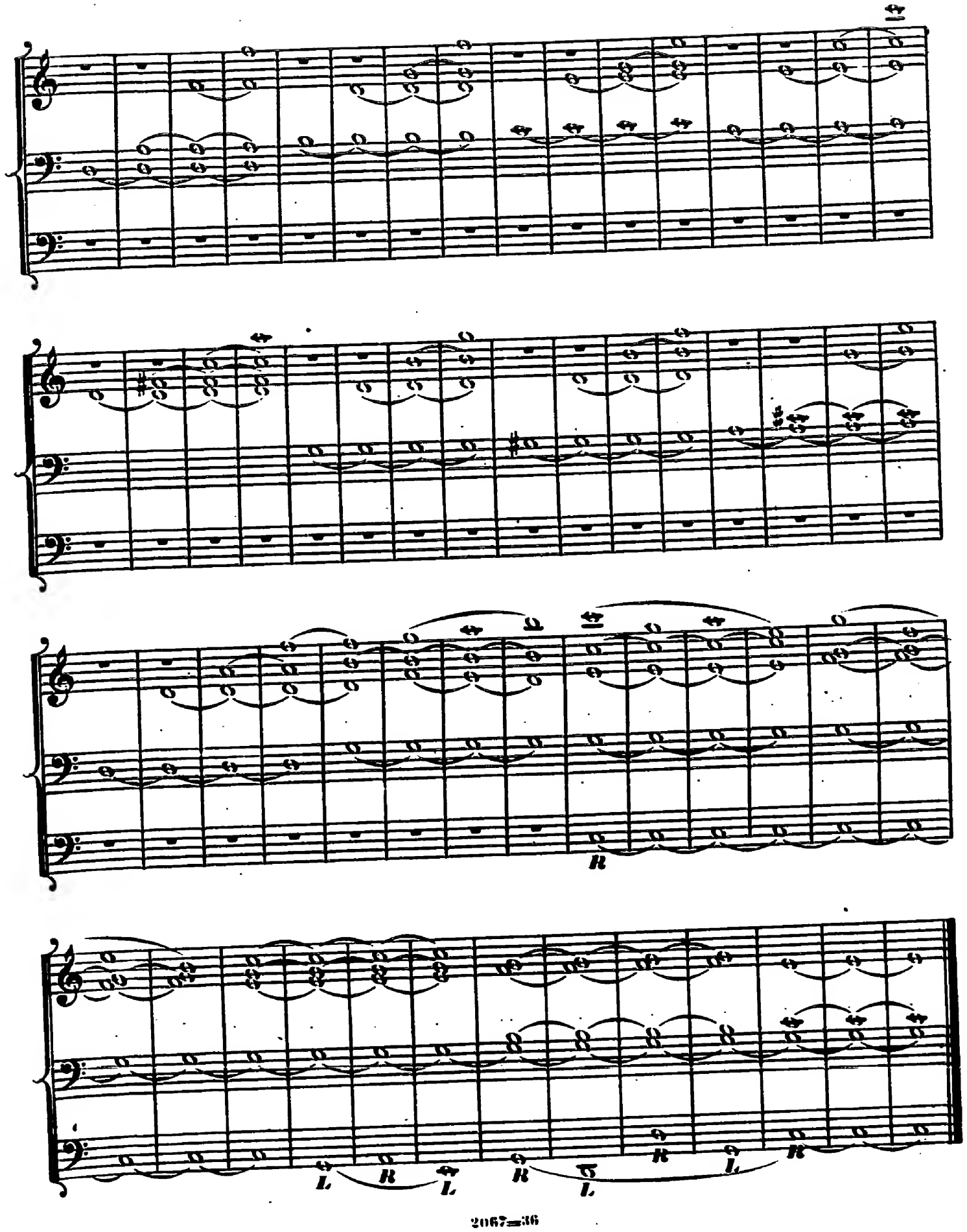

R
L
R
L
R
L
R
L
R

№2.

Each bar of this number is equal to *two* of No. 1.—Give the *dotted notes* their *full* value. Attention is directed to the change of Keyboards in this number.

Moderato.

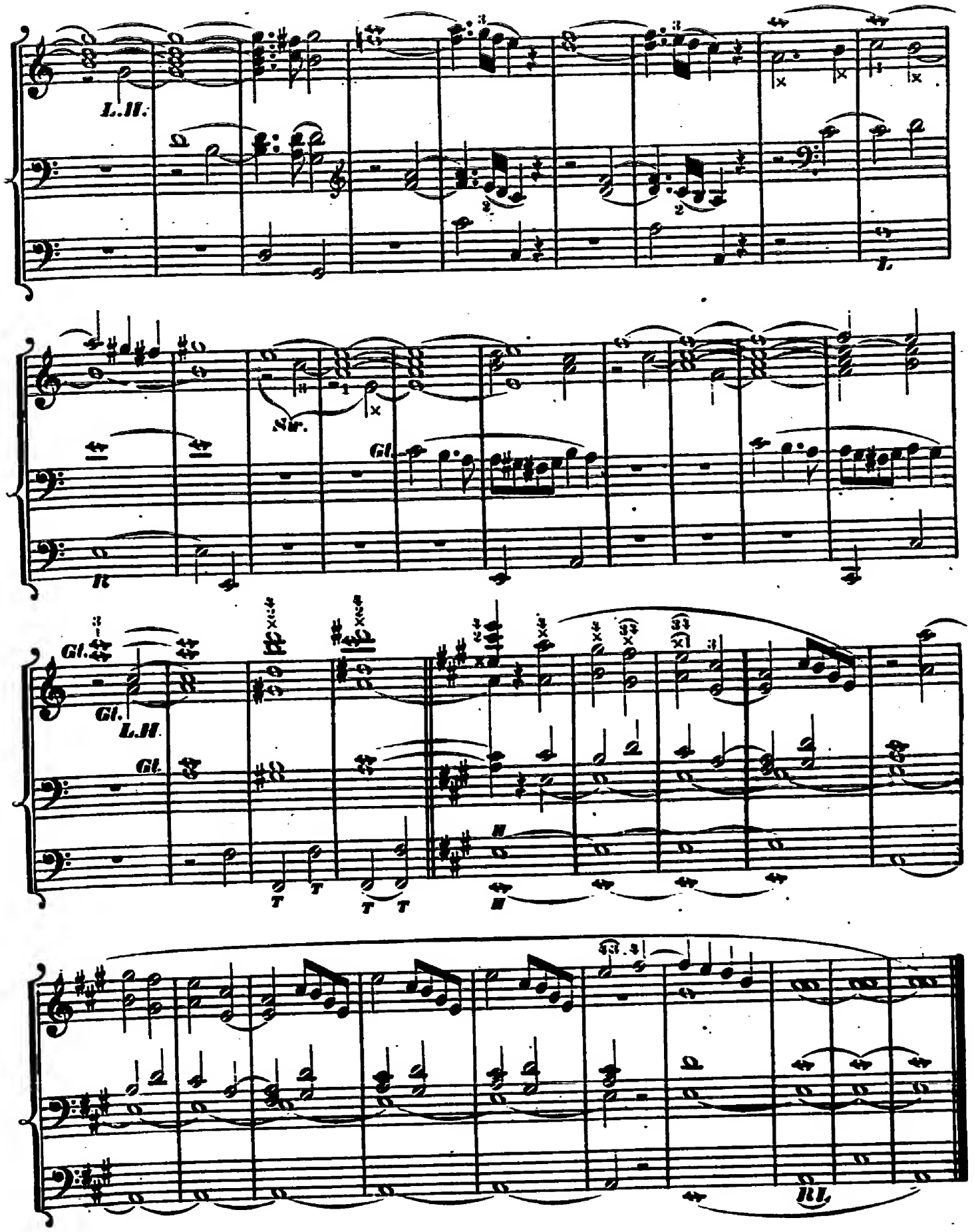
Two Keyboards.

Diapason, in Gt. and one soft 8 ft. stop in the Sw.

Ped. to Gt. with 16 ft. Ped. stop.

Gt. L.H. L.H. Sw.

Gt. L.H.


L.H.
L
Str.
Gl.
R
Gl.
Gl.
L.H.
Gl.
T
T
T
T
H
H
RL

No. 3.

The lower line or staff is for the feet. *Slide* the fingers from one chord to another, but never *strike* them, as on the Piano.

Adagio.

Manual.

Dulciana.
and Bourdon in Scr.

Scr. open.

Pedal to Scr.
with soft 16 ft.

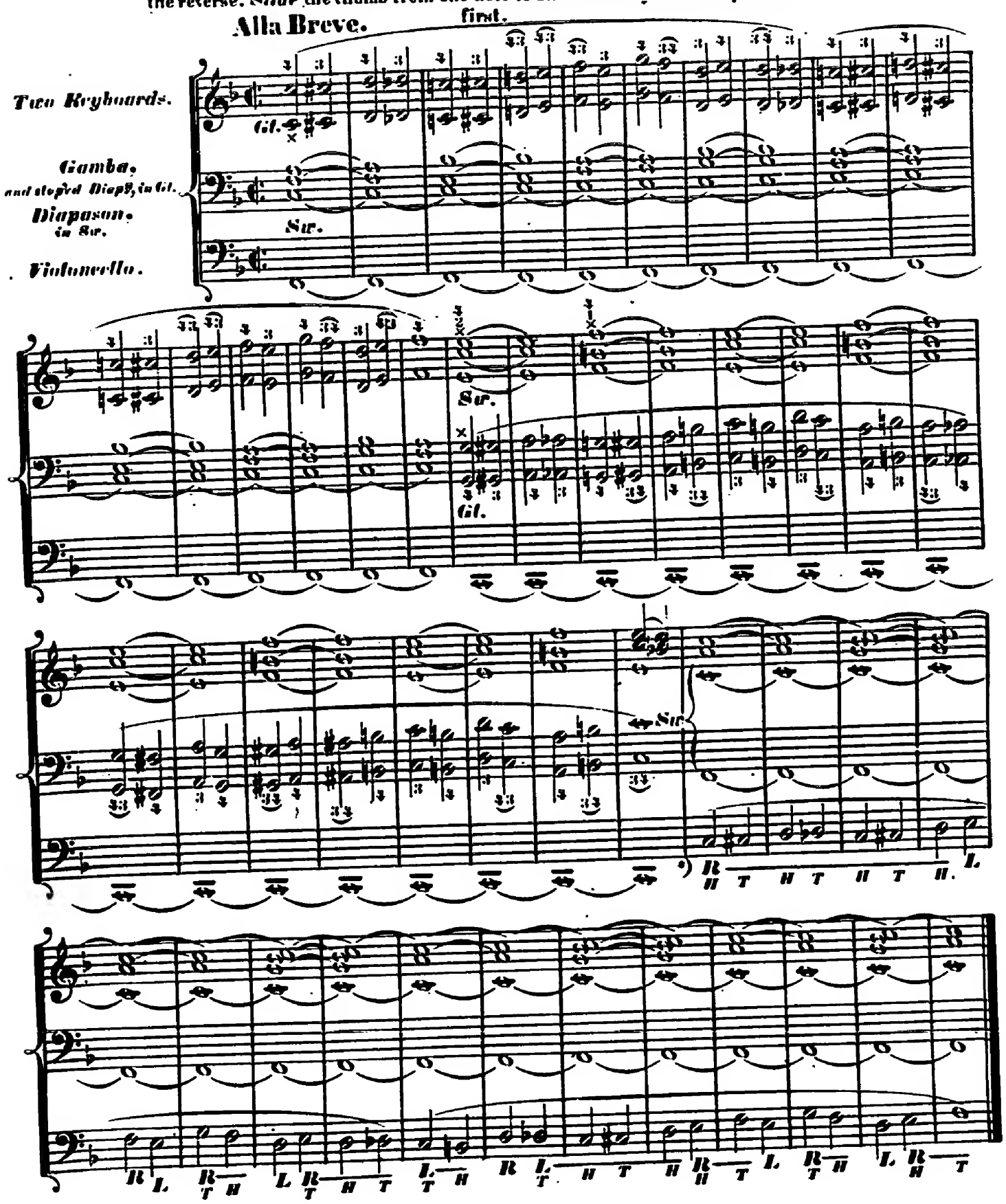
R L

Bourdon off.

№ 4.

Octaves. Pay more attention to the *upper* notes of the octaves, than the lower, *in playing with the right hand*: when octaves are played with the *left*, the reverse. *Slide* the thumb from one note to another. Play the Ped. part *alone* first.

Alla Breve.

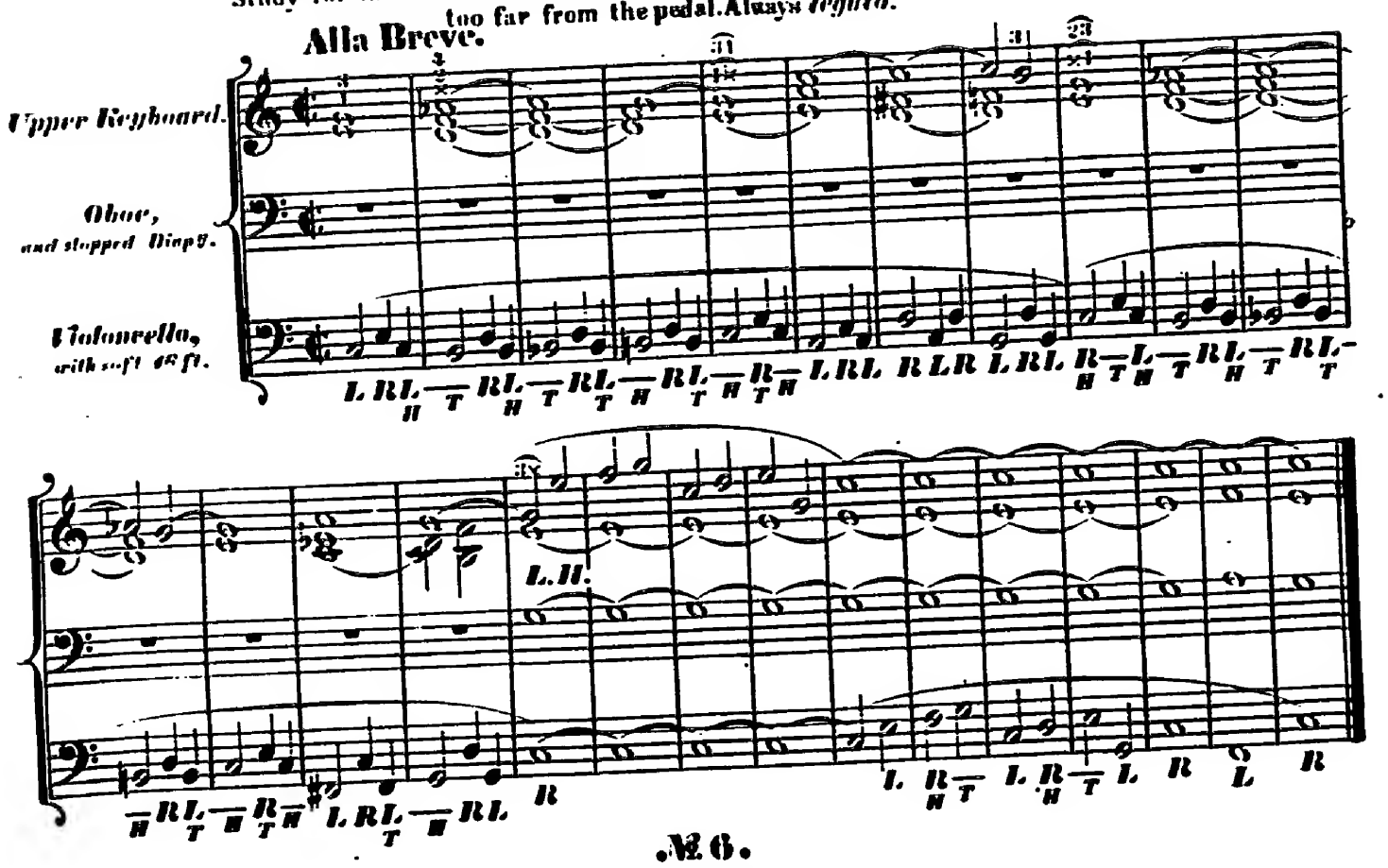


*) R, right foot. L, left foot. T, toe. H, heel.

2067=36

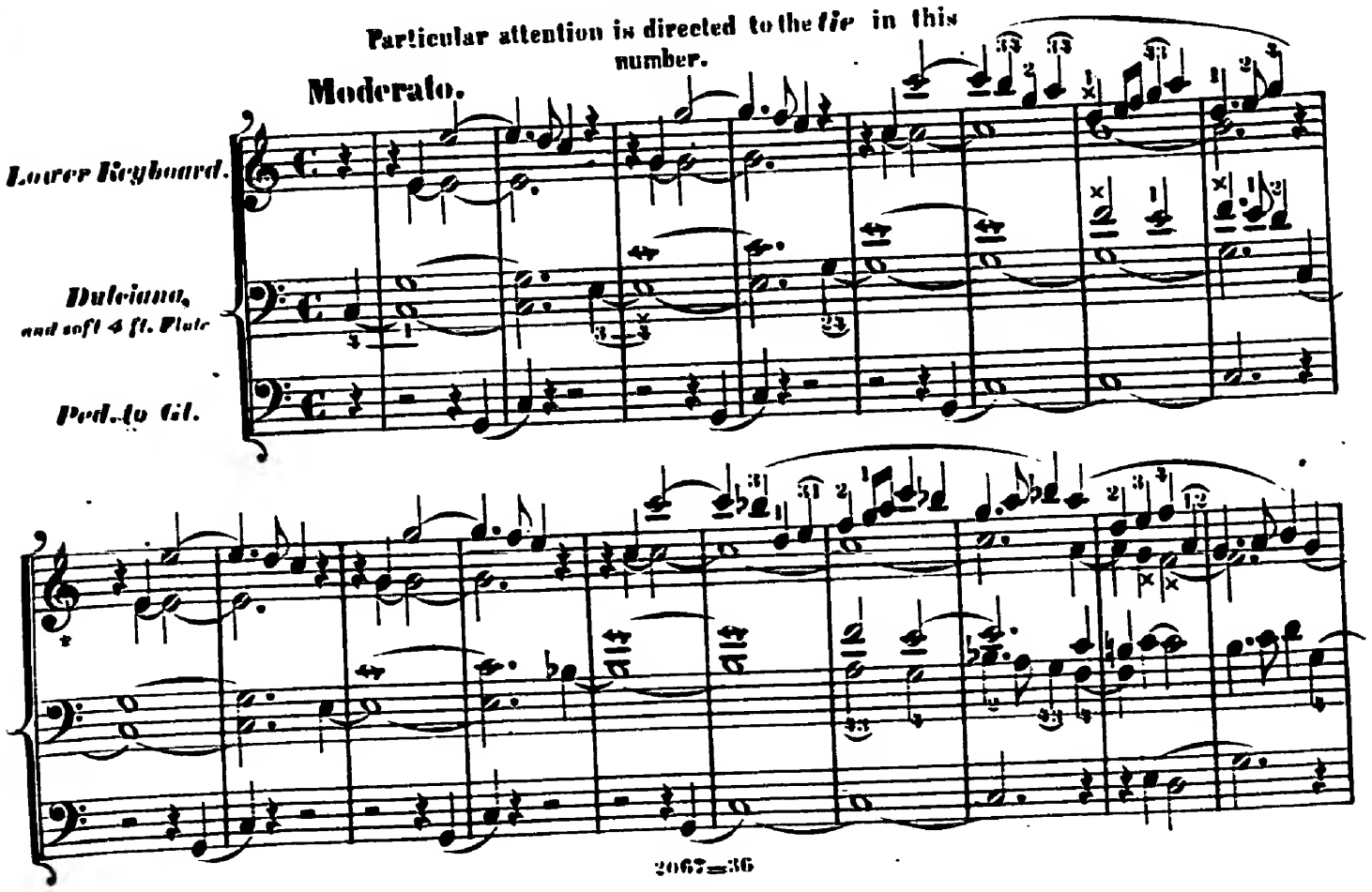
No. 5.

Study for the feet. Put each foot down with *decision*, do not *raise* them too far from the pedal. Always *legato*.



No. 6.

Particular attention is directed to the *tie* in this number.



№ 7.

Take great pains with the *inside parts* of this study.

Alla Breve.

One Keyboard.

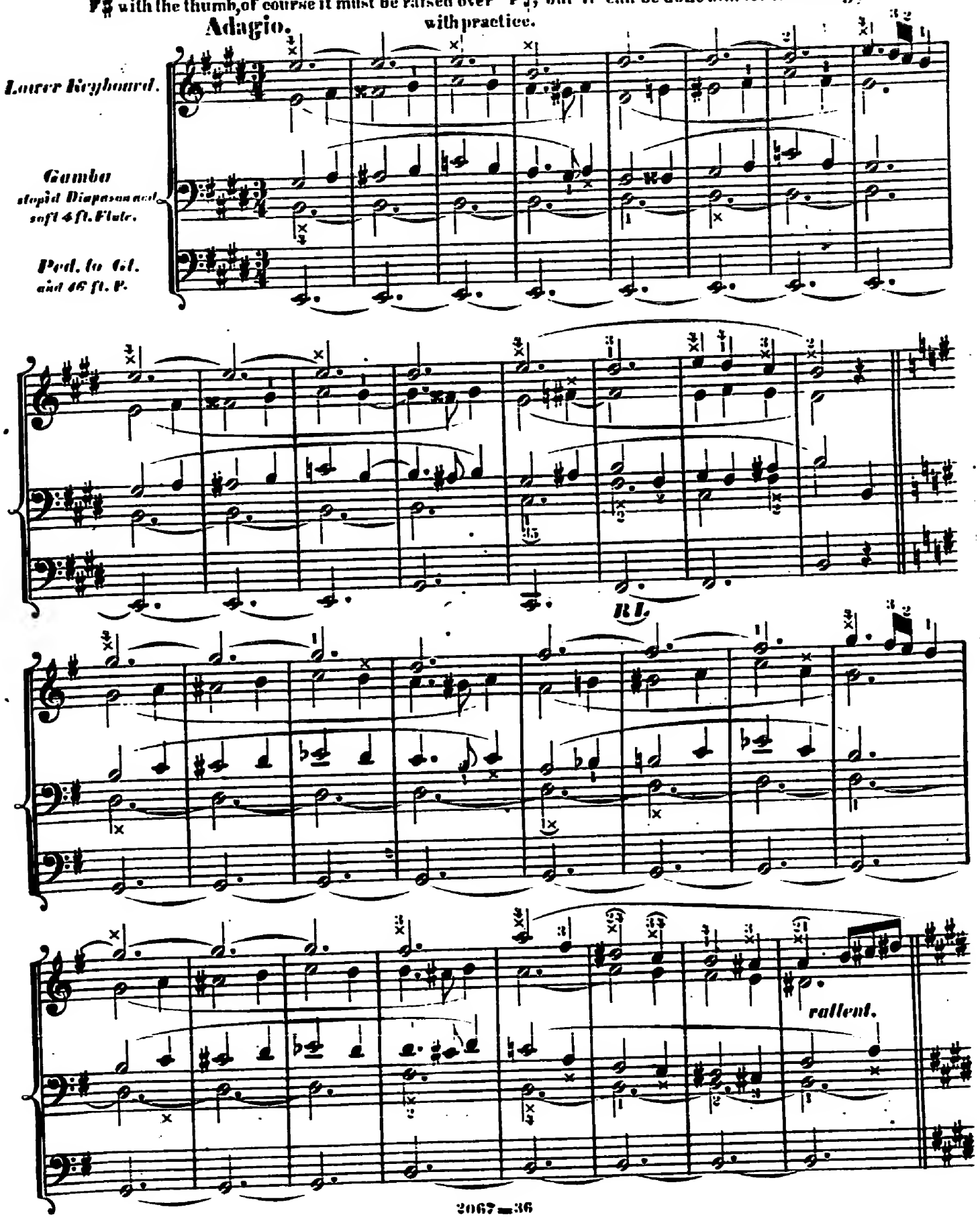
Diapason,(P) in Ch.

Ped. to Ch. with soft 16 ft.

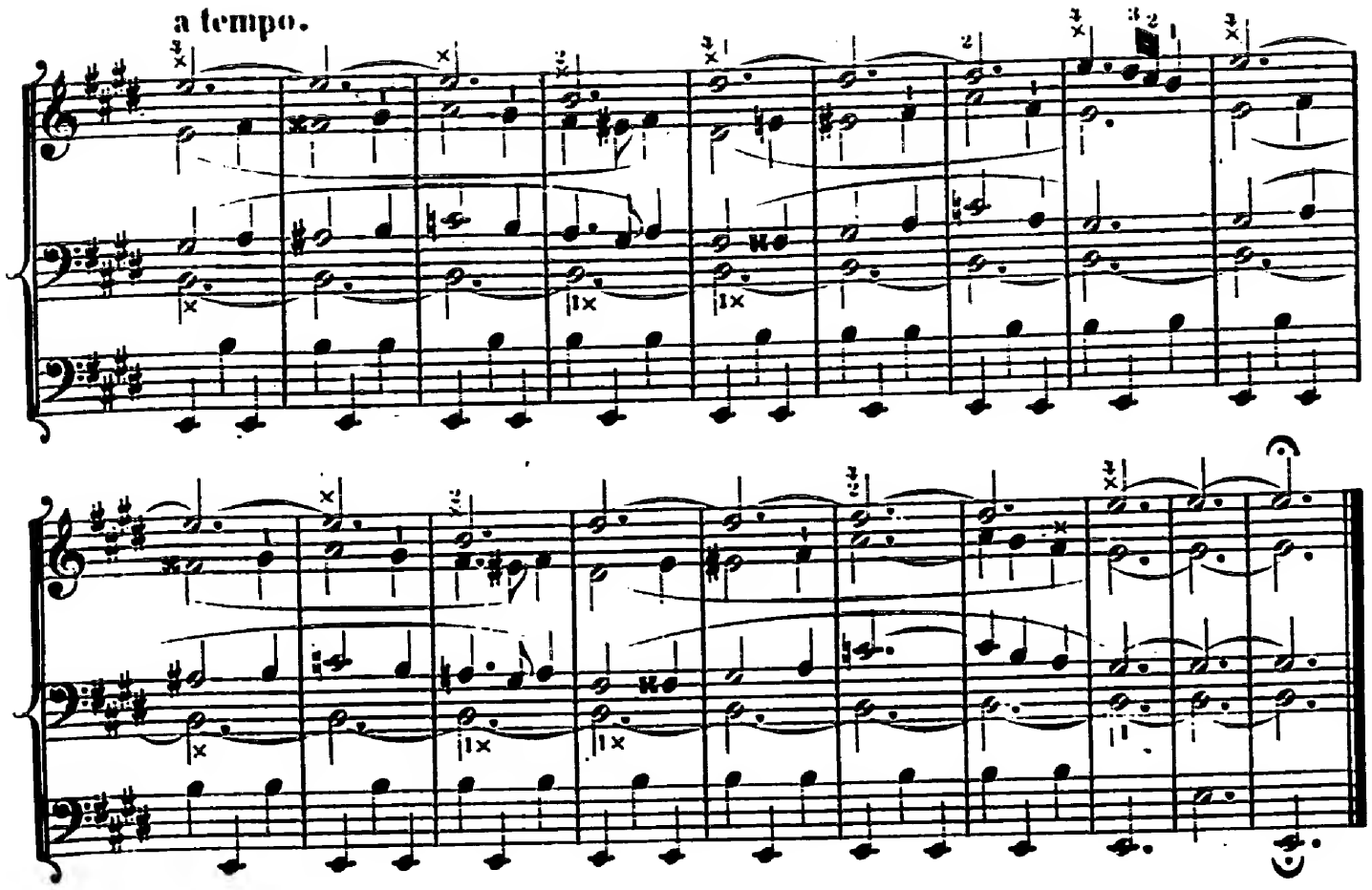
№. 8.

Study for *sliding the thumbs* from one note to another smoothly. In passing from E♯ to F♯ with the thumb, of course it must be raised over F♮, but it can be done *almost instantly*, with practice.

Adagio.



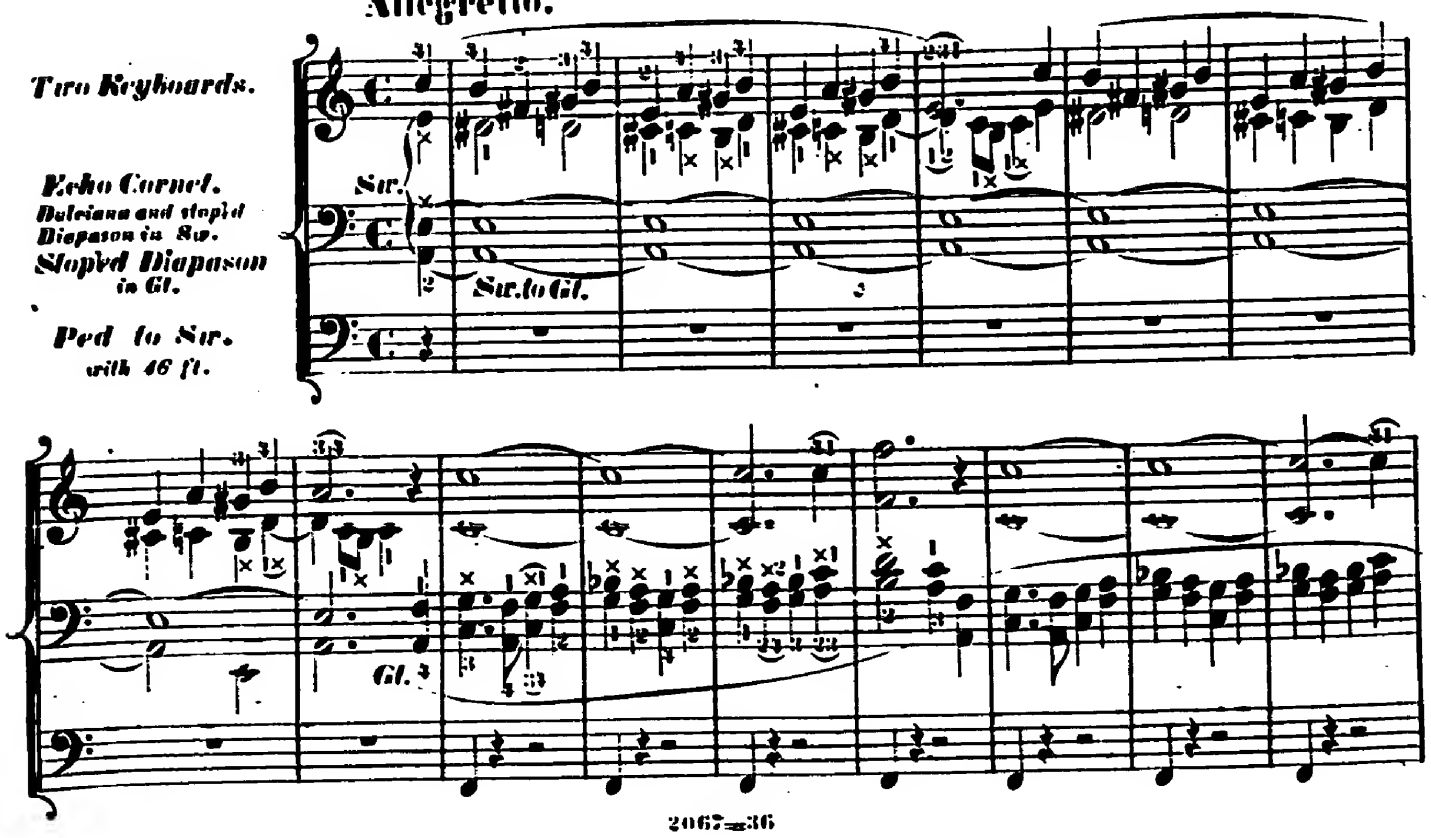
a tempo.



№9.

Very *legato*. Notice the change of Keyboards. The *Echo Cornet* is a very soft mixture stop.

Allegretto.



Gl.

Str.

Str.

Gl.

Str.

Gl.

Gl.

№10.

Exercise for the *double dot*, in thirds, and for the Pedal.

Adagio.

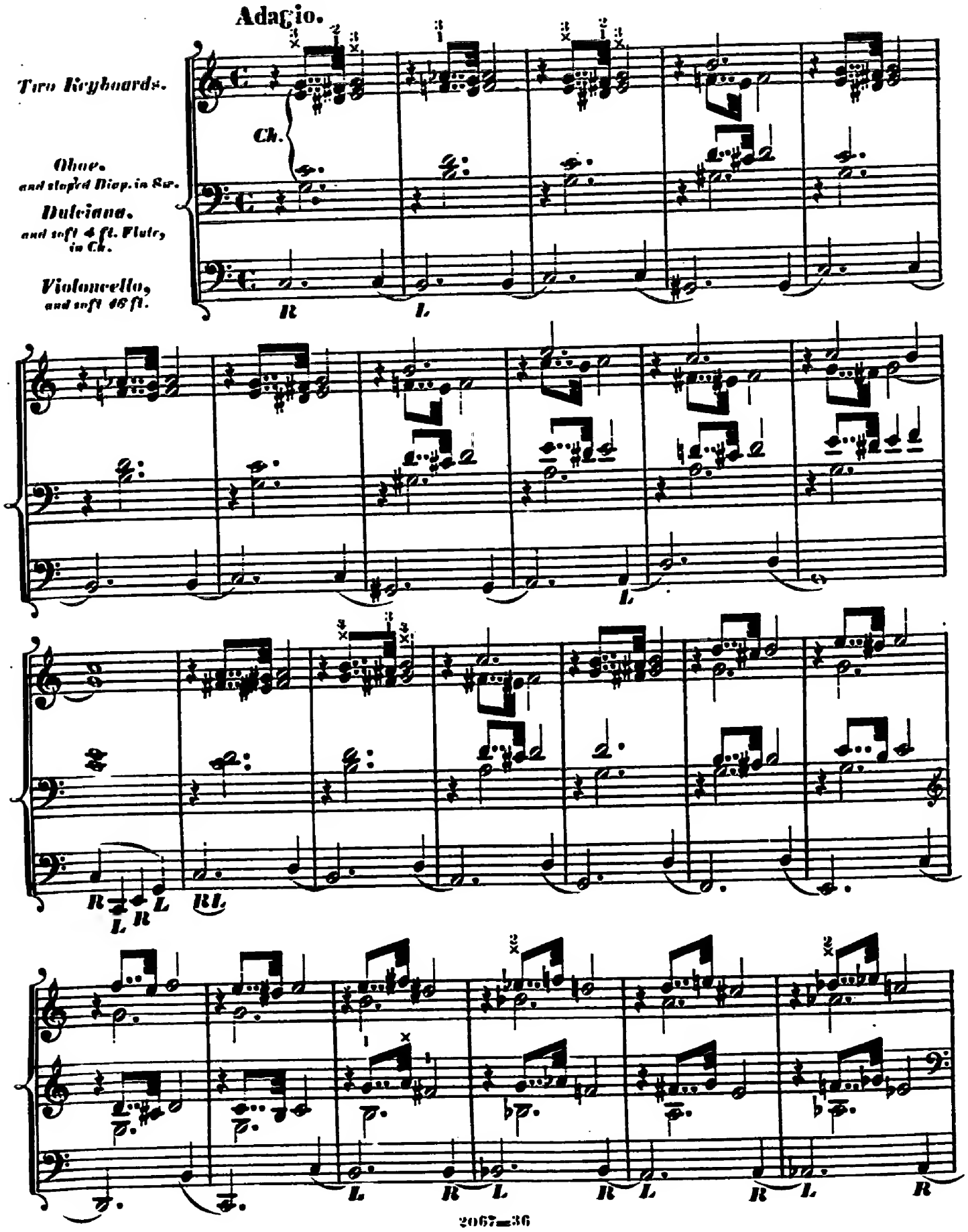
Two Keyboards.

Ch.

Oboe.
and stopd Diap. in Sw.

Dulciana.
and soft 4 ft. Flute, in Ch.

Violoncello,
and soft 16 ft.



Str. with tremulant

or

Ch. or Gl.

Str.

№11.

Andantino.

Sw. to Gt.

Oboe, in Sw. Hohl Flute, in Gt.

Ped. to Gt. with 16 ft. (P)

Gt.

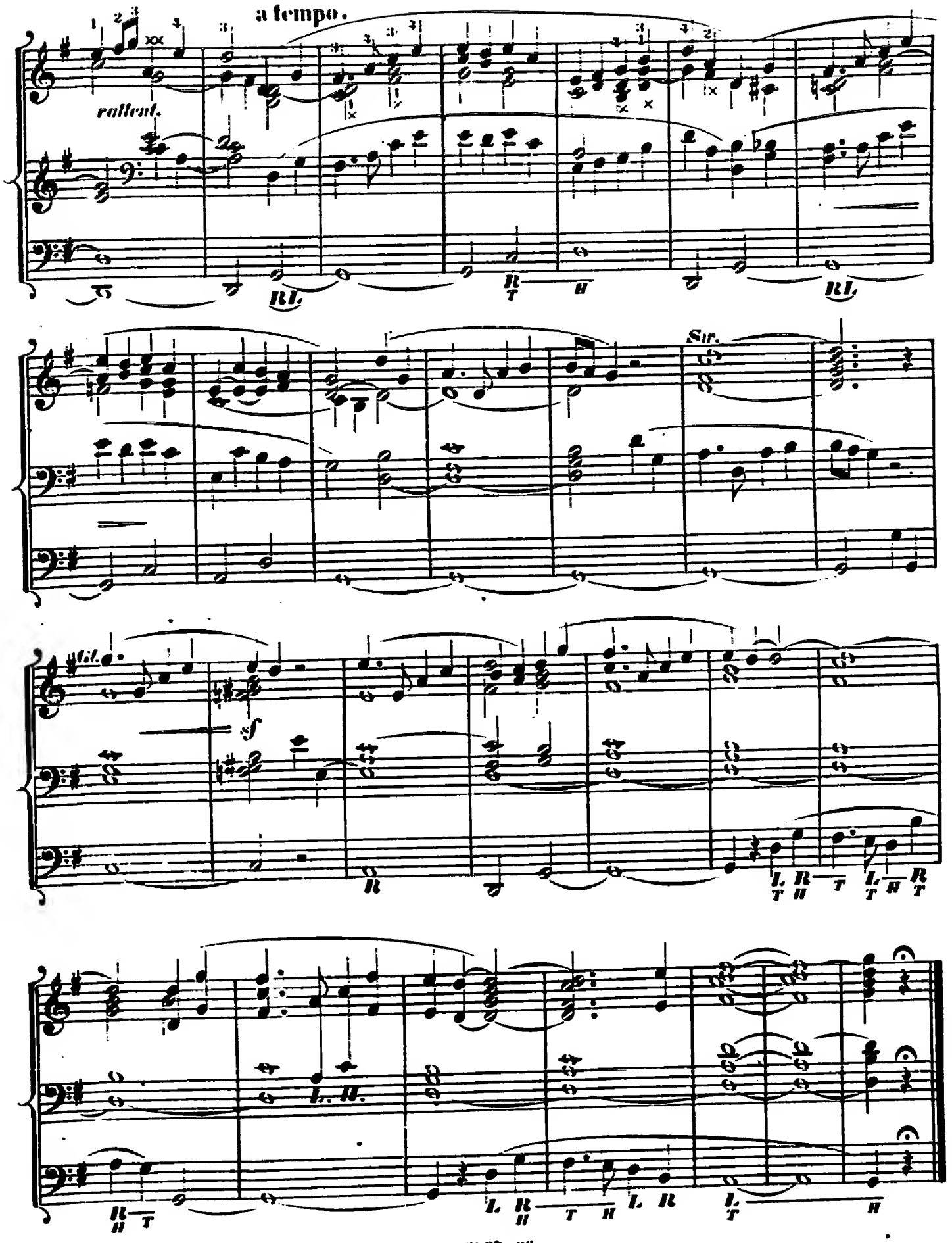
Sw.

Gt.

Sw.

Gt.

sf


a tempo.
rallent.
RL
R
T
H
RL
Str.
Cl.
sf
R
L
T
R
H
T
L
T
H
R
T
L. H.
R
H
T
L
R
H
T
H
L
R
L
T
H

№12.

In playing on the *full Organ*, care must be taken to put every note down *firmly*: not only the outside notes, but the *inside* as well, and *to hold them firmly down*, after they are struck, *as long as each individual note lasts*, and no longer. The same remark applies to the feet.

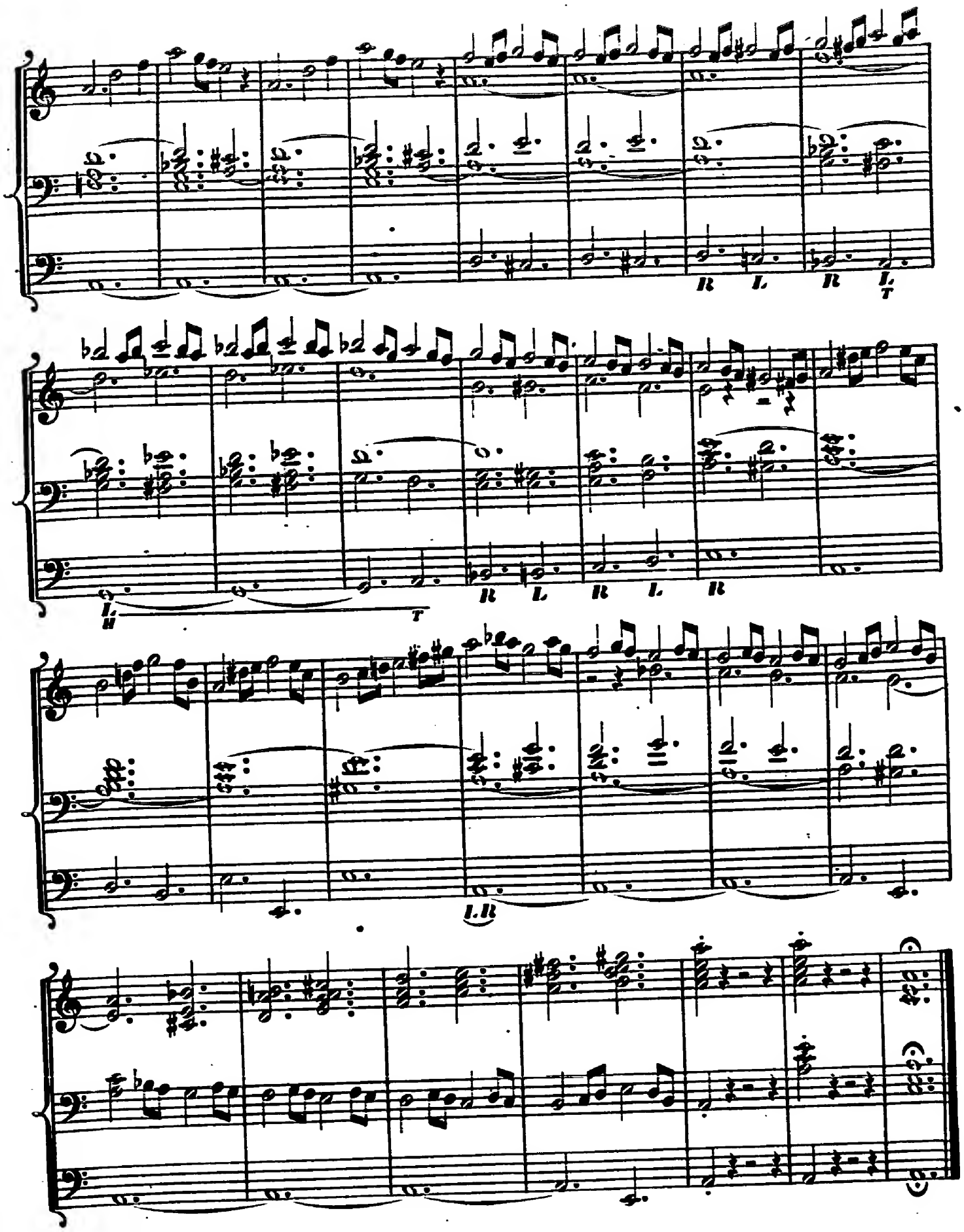
Allegretto maestoso.

All the couplers.

For the Full Organ.

sempre legato

Pedal full.


R L R L T
L H T
R L R L R
L R

№13.

This study is to be played *as piano as possible.*

Andante.

Two Keyboards.

Voix celeste.
in Sw with tremulant.
Stopped Diapason
(ppp) in Ch.

Pedal 8 & 16 ft.
(ppp)

Sw.

I..II.

Ch.

Sw.

I..II.

Ch.

R II

R I

I.R

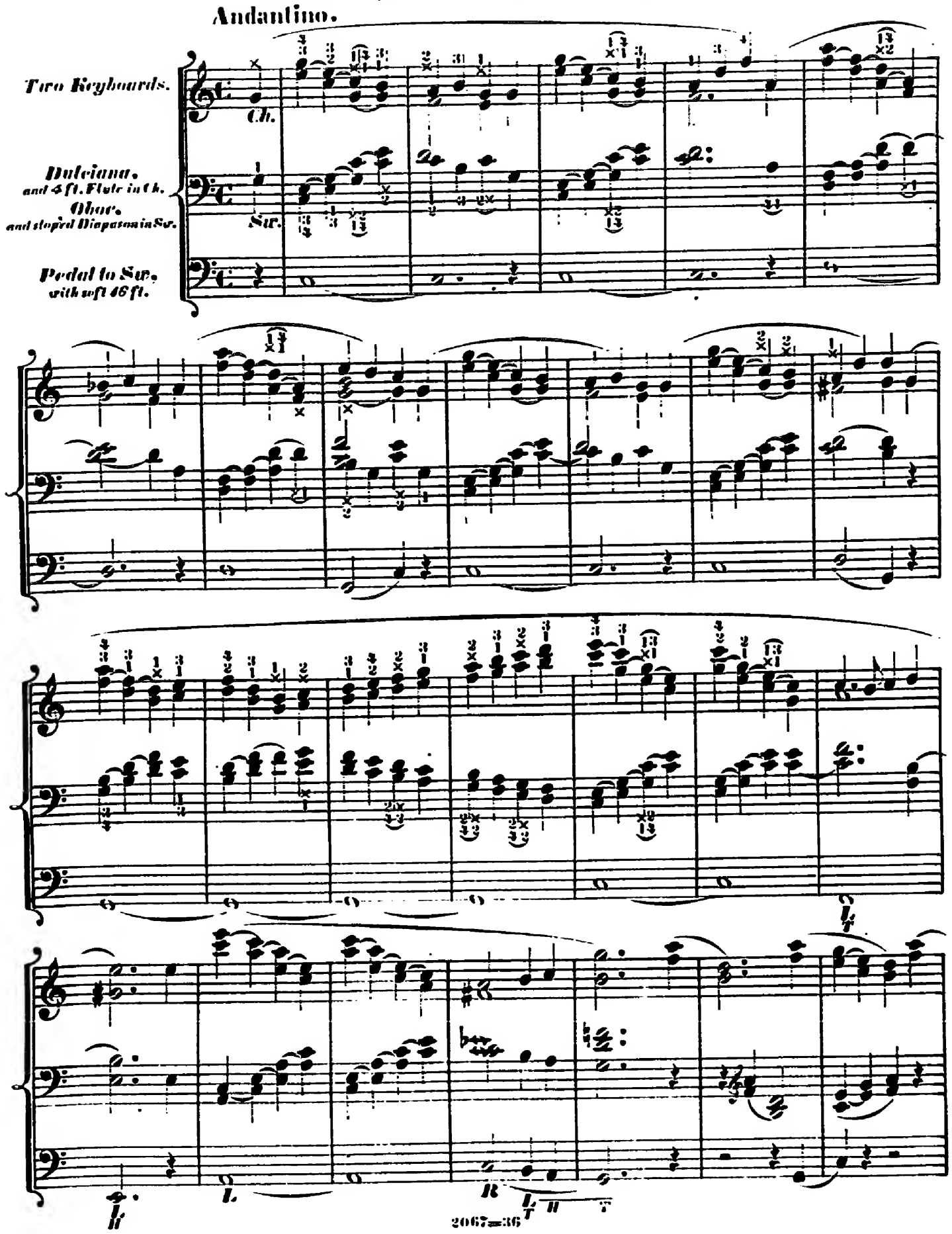
Sur.

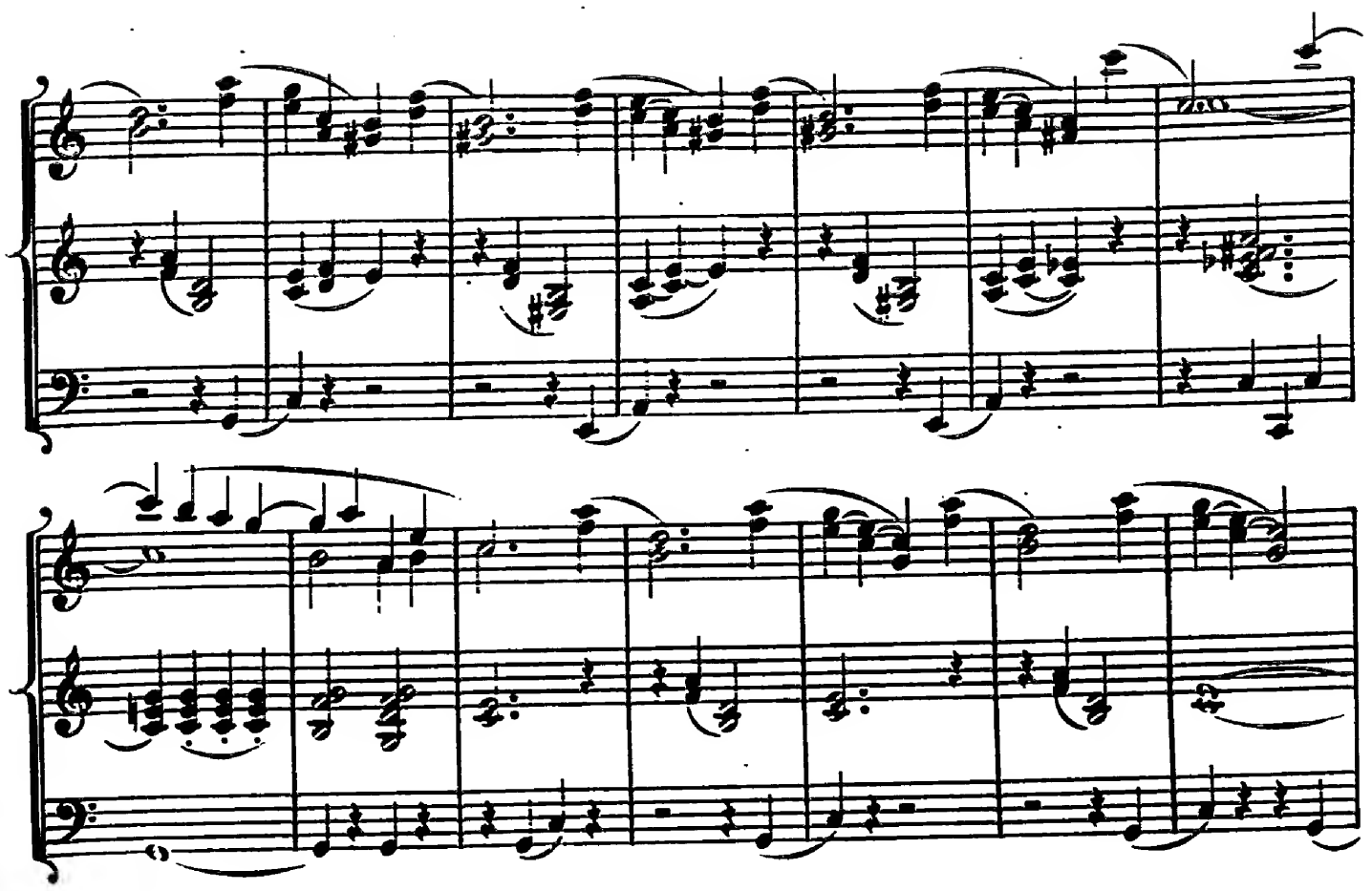
Ch.

22

№ 14.

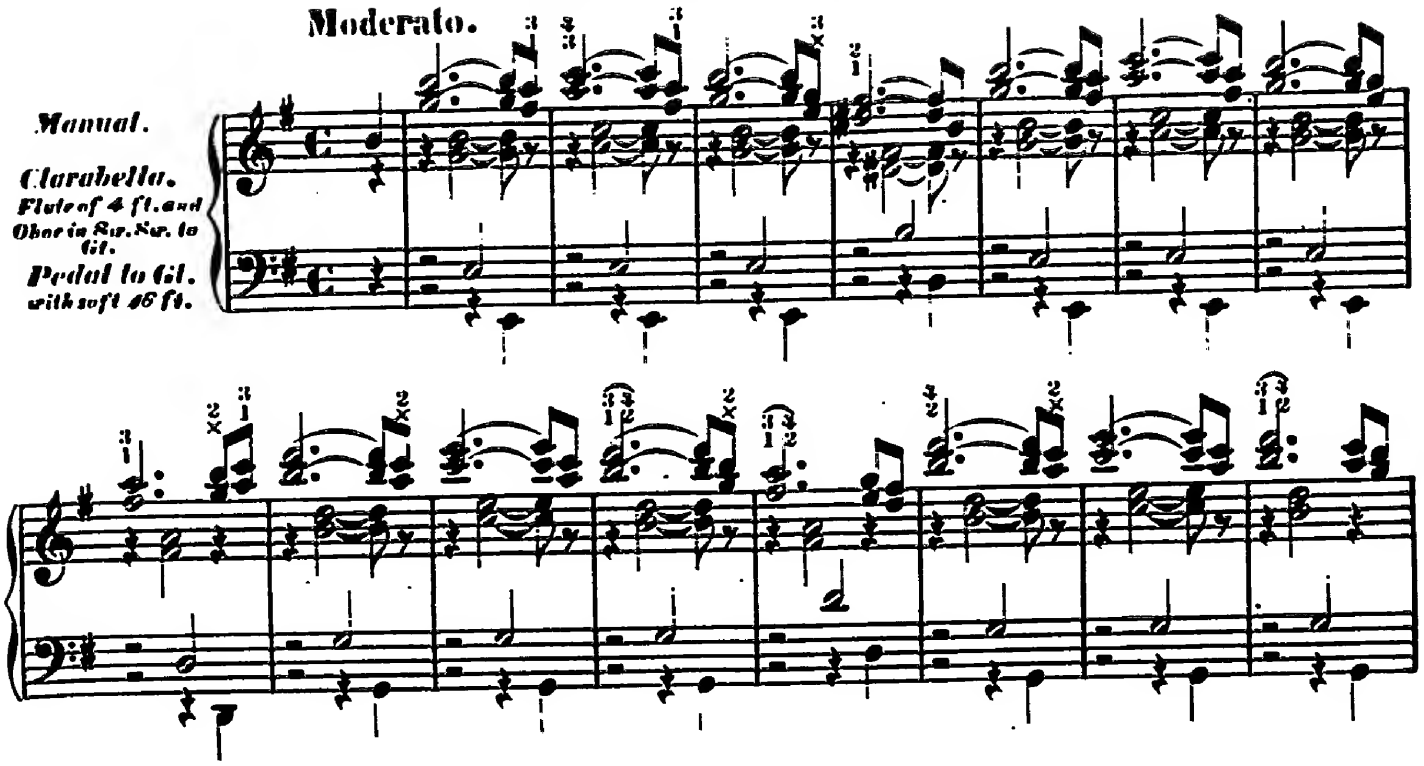
For the study of the tie in 3d with both hands.

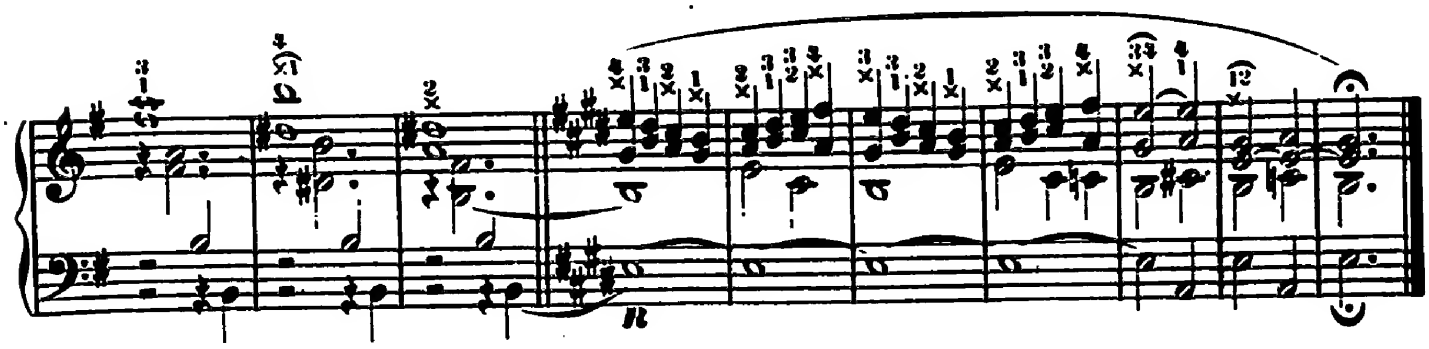



Str.
Ch.
Str.

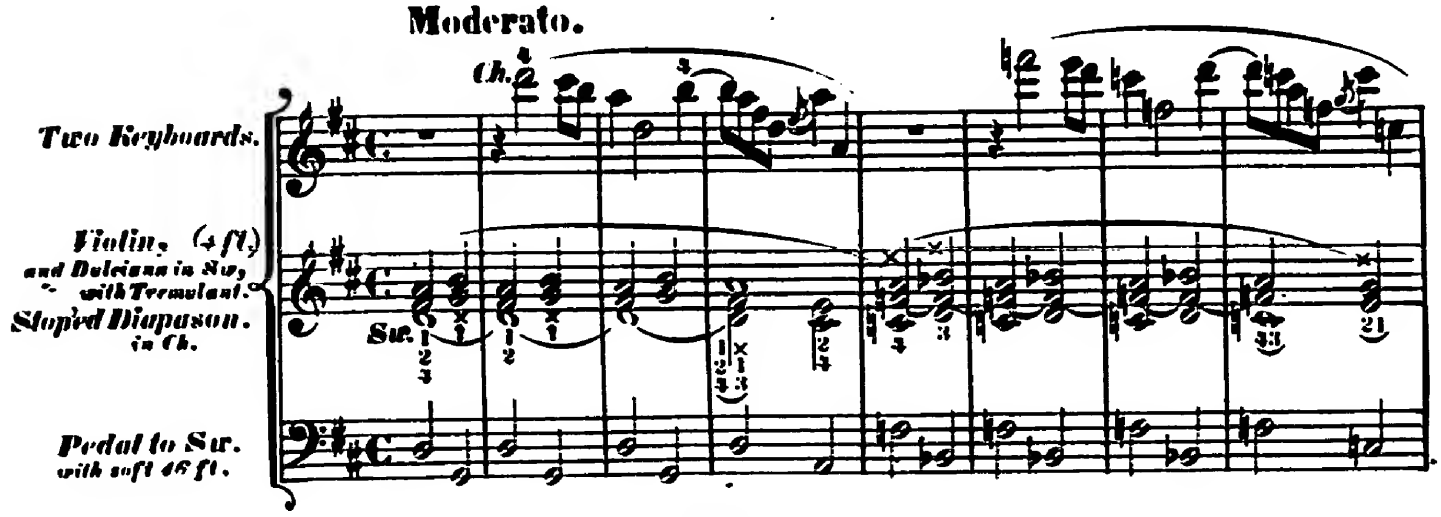
№. 15.

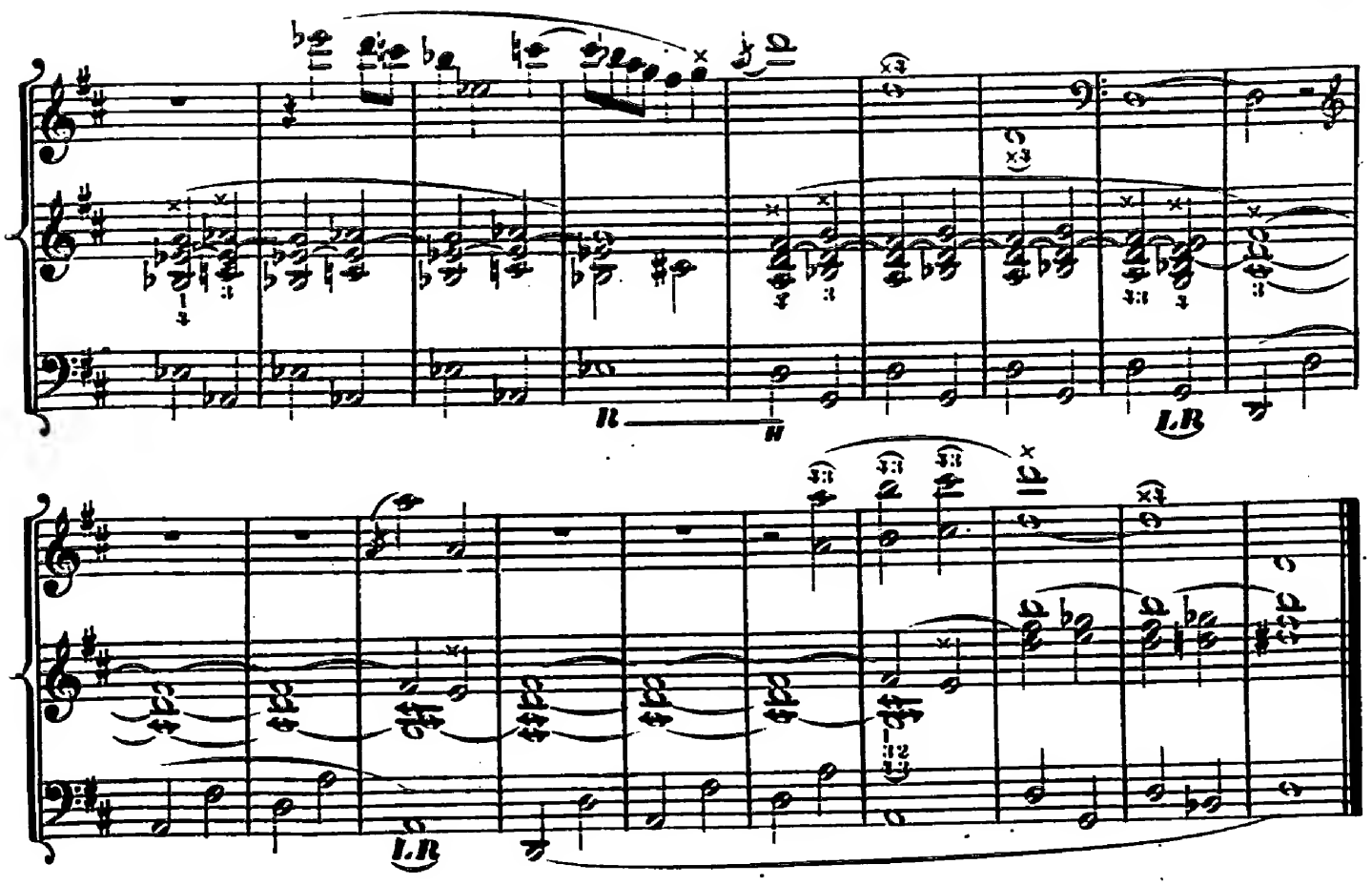
The lower line is for the feet.



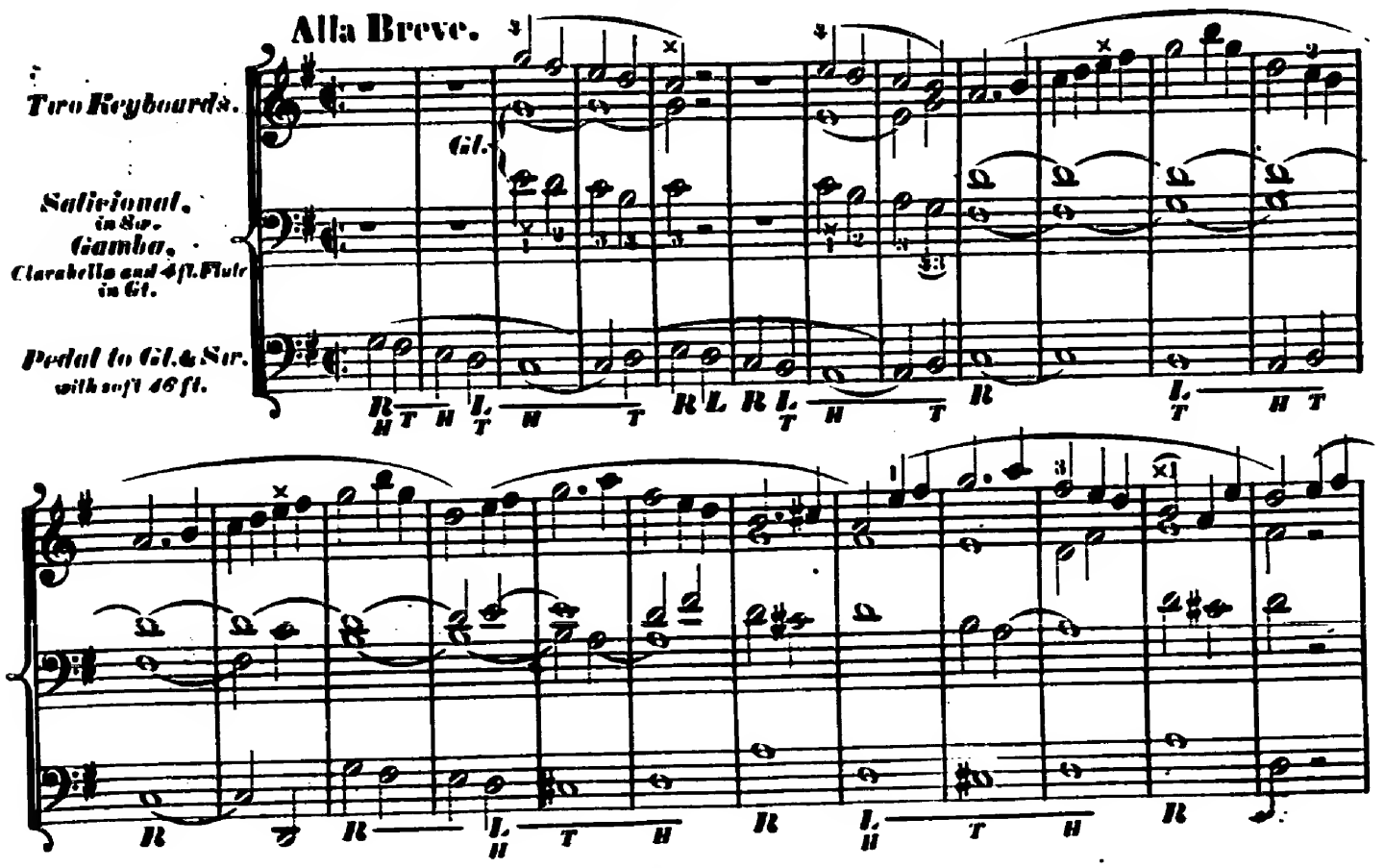


№16.




R
H
LR
LR

№ 17.


Alla Breve.
Two Keyboards.
Gt.
Salicional, in 8vo.
Gamba, Clarabella and 4 ft. Flute in Gt.
Pedal to Gt. & Sw. with soft 46 ft.
R H T H L T H T R L R L T H T R L T H T
R R L H T H R L H T H R

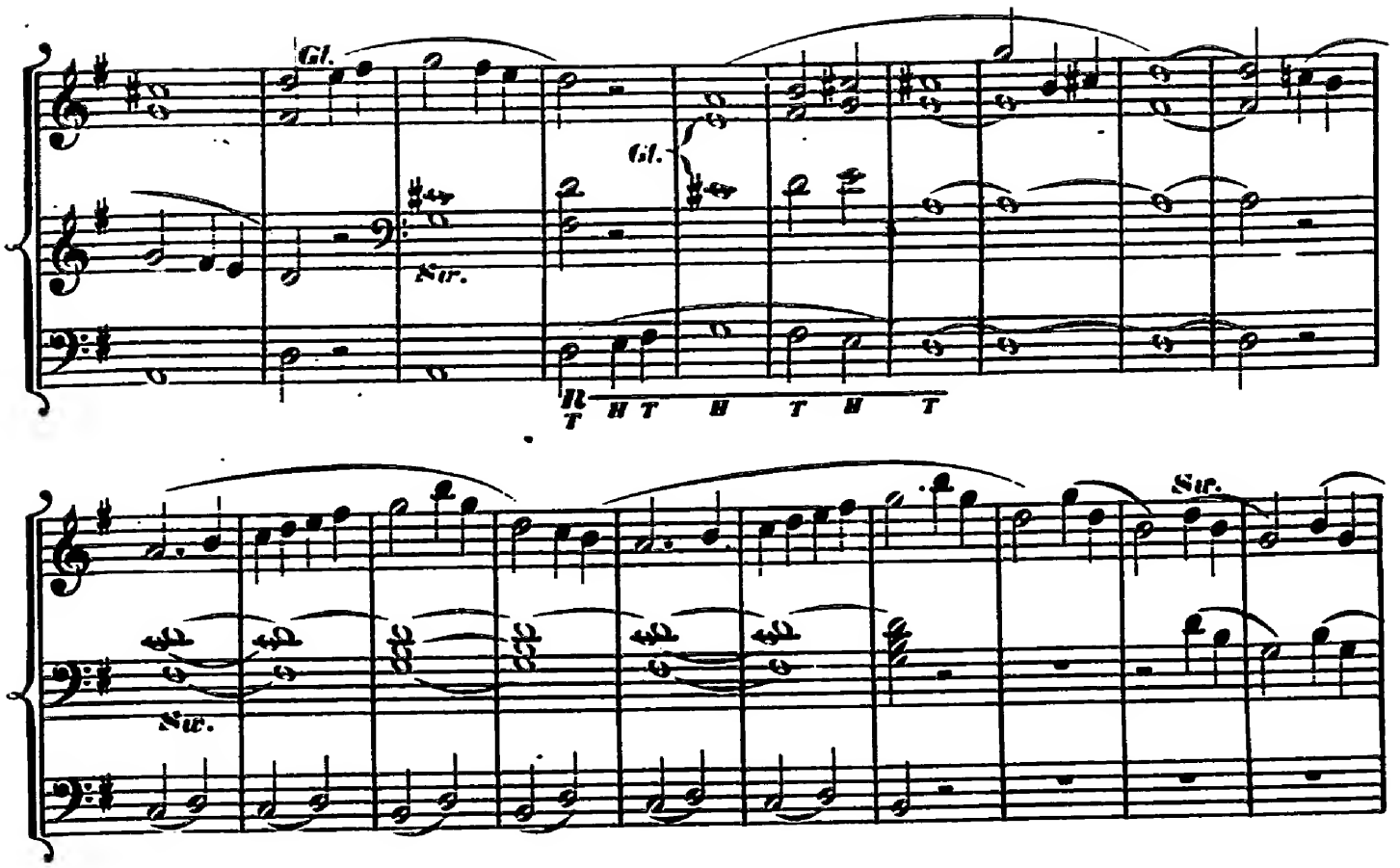
26

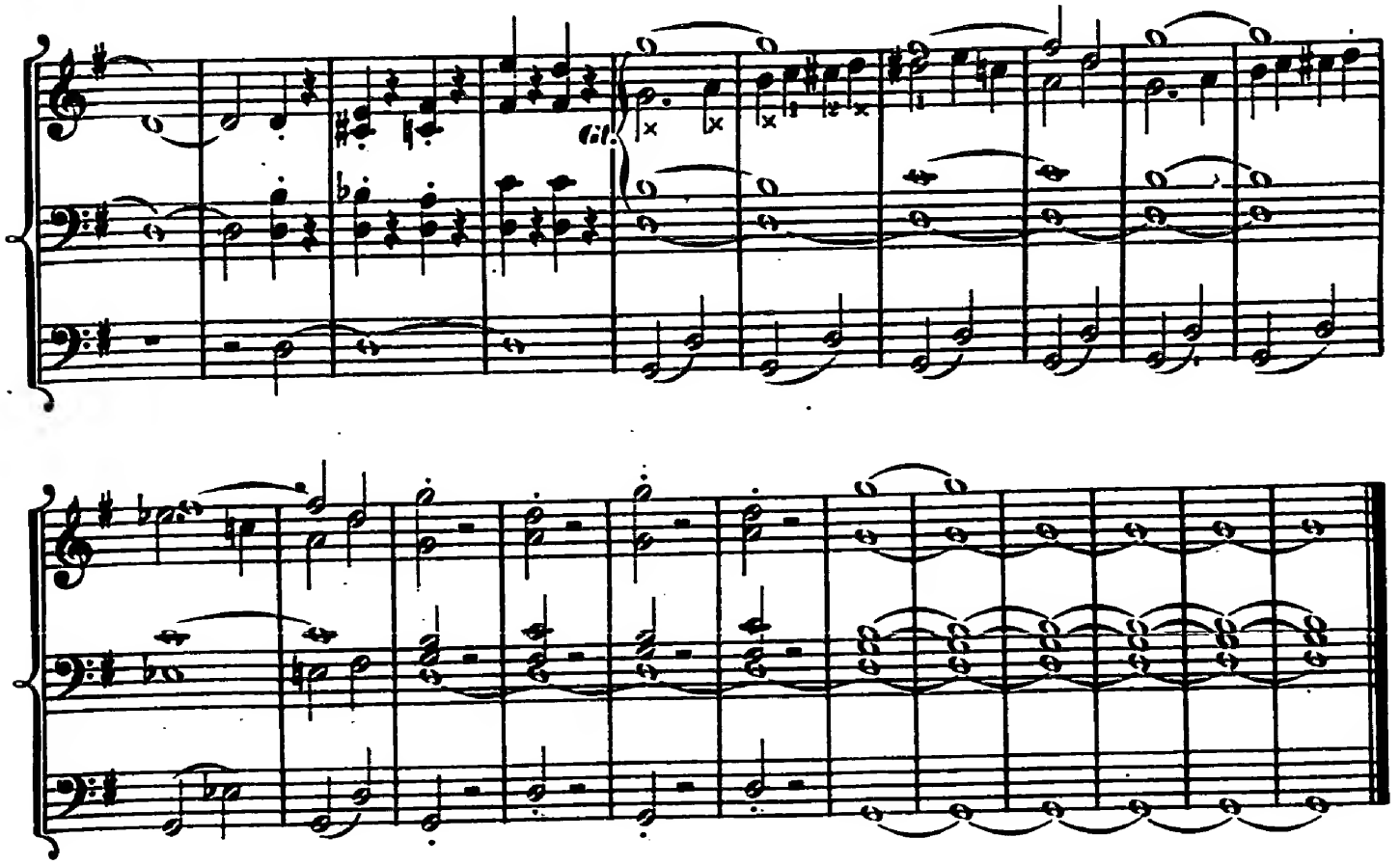
Str.

Gl.

Gl. Coup off.

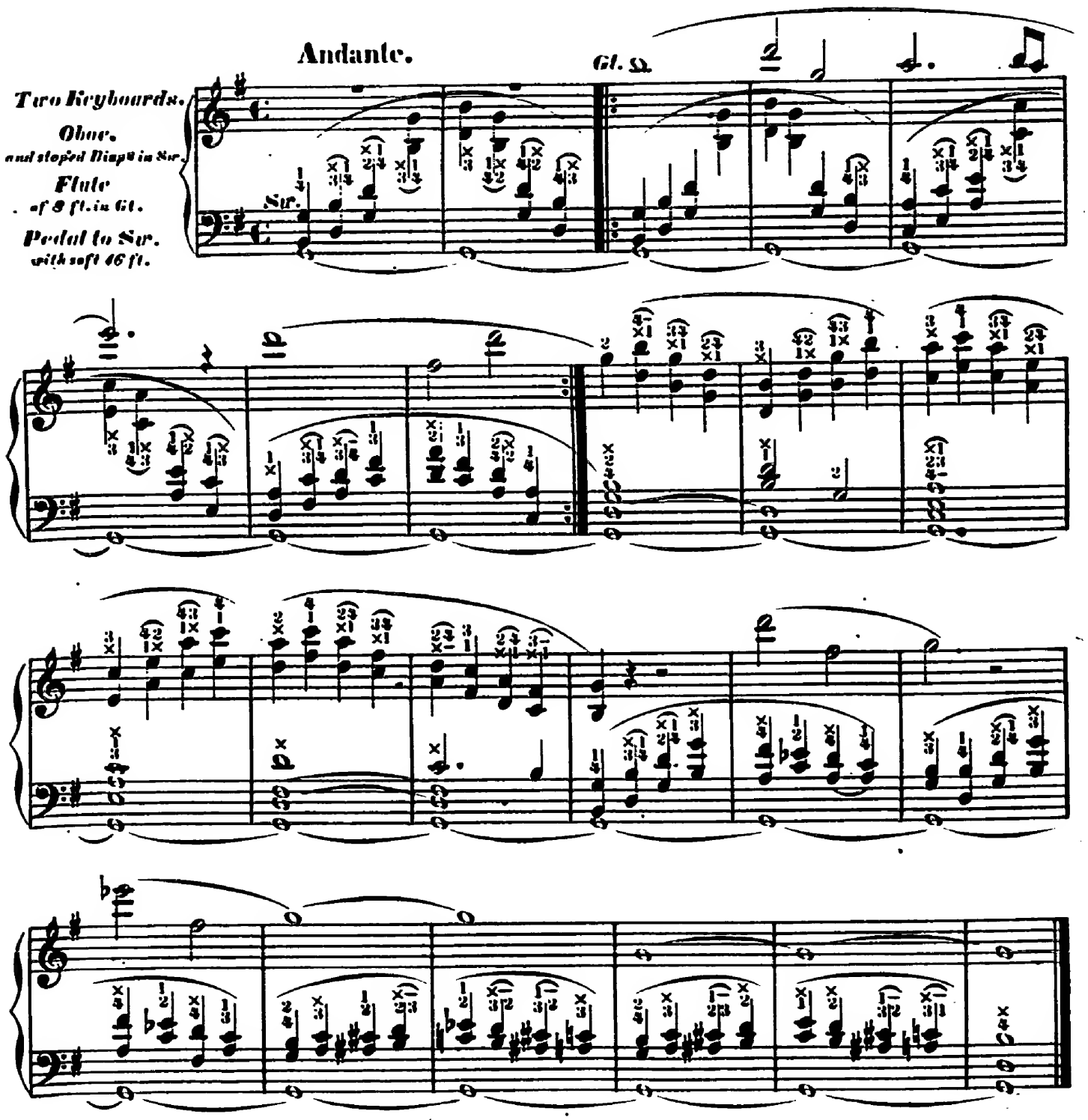
p


Gl.
Str.
Gl.
R
T H T H T H T
Str.
Str.


Gl.

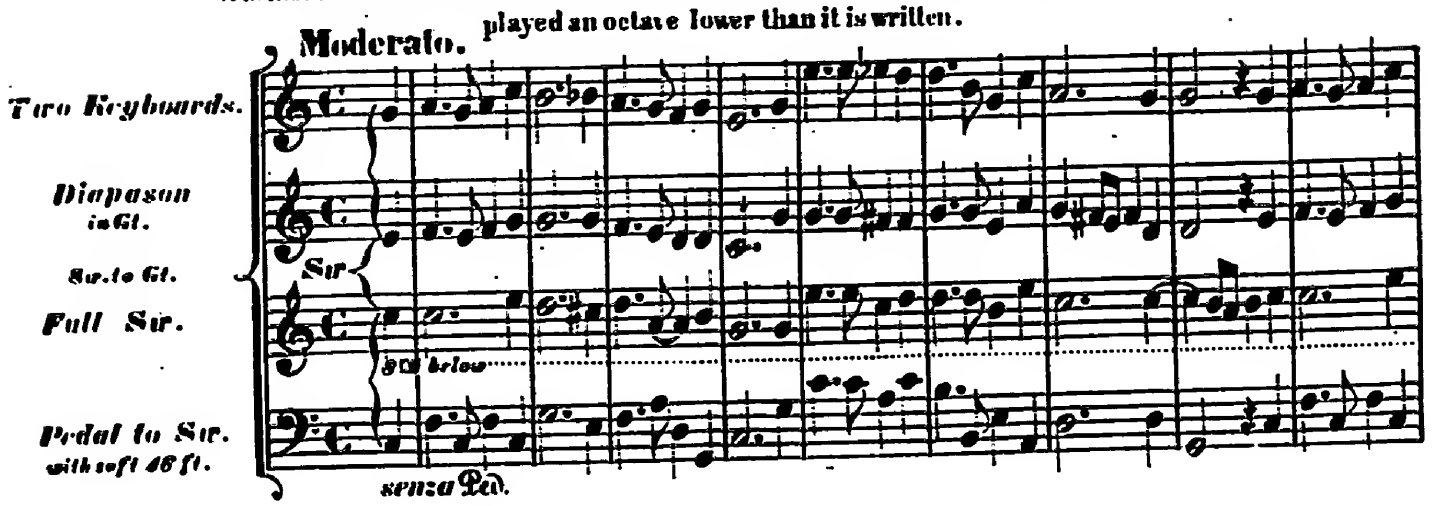
№ 18.

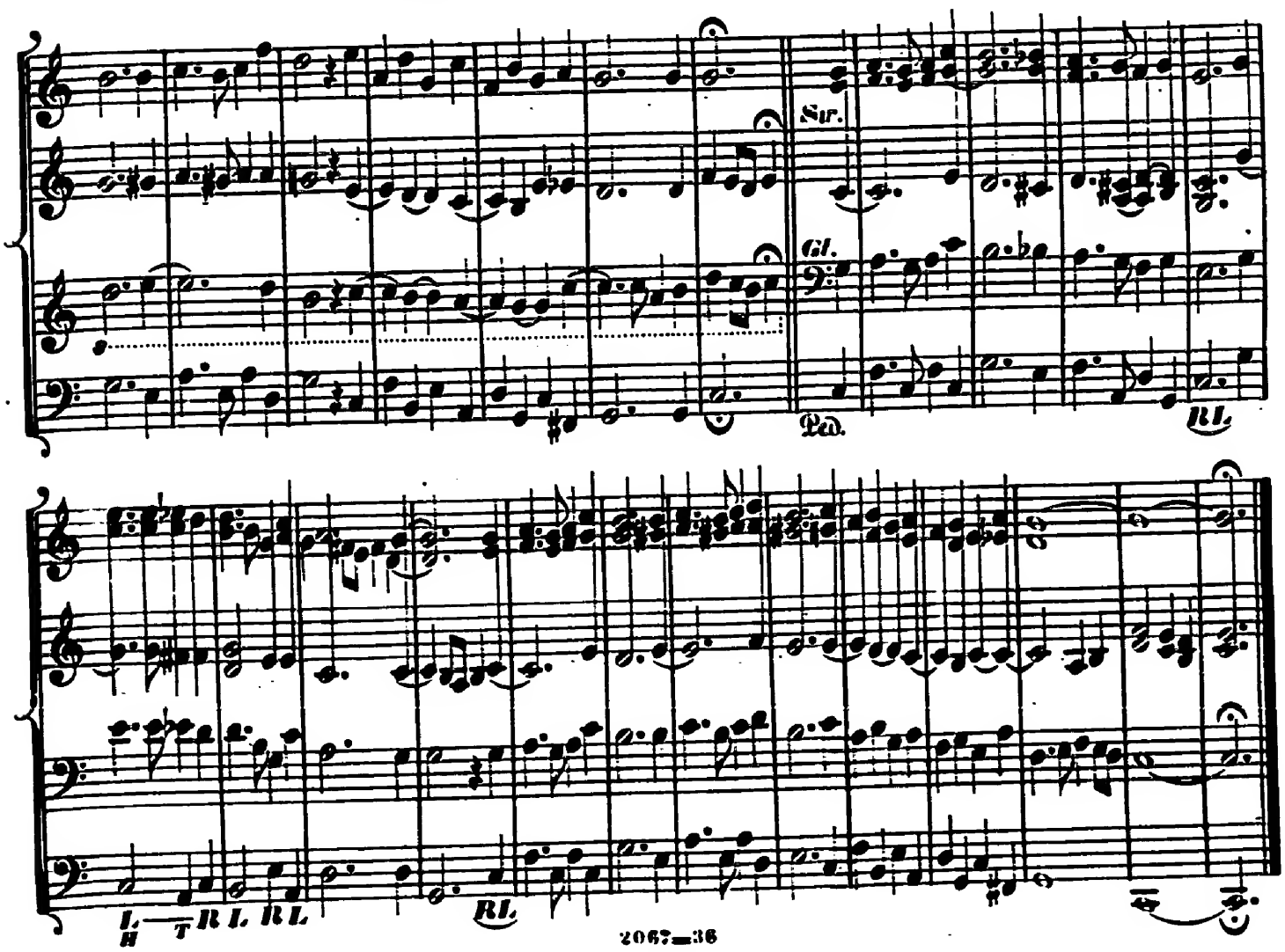
Exercise for the *double stop*, or substituting one finger for another with the Key pressed down, for both hands, in *6ths*, *3ths* & *4ths*. This study is of the greatest importance in *Organ playing*.



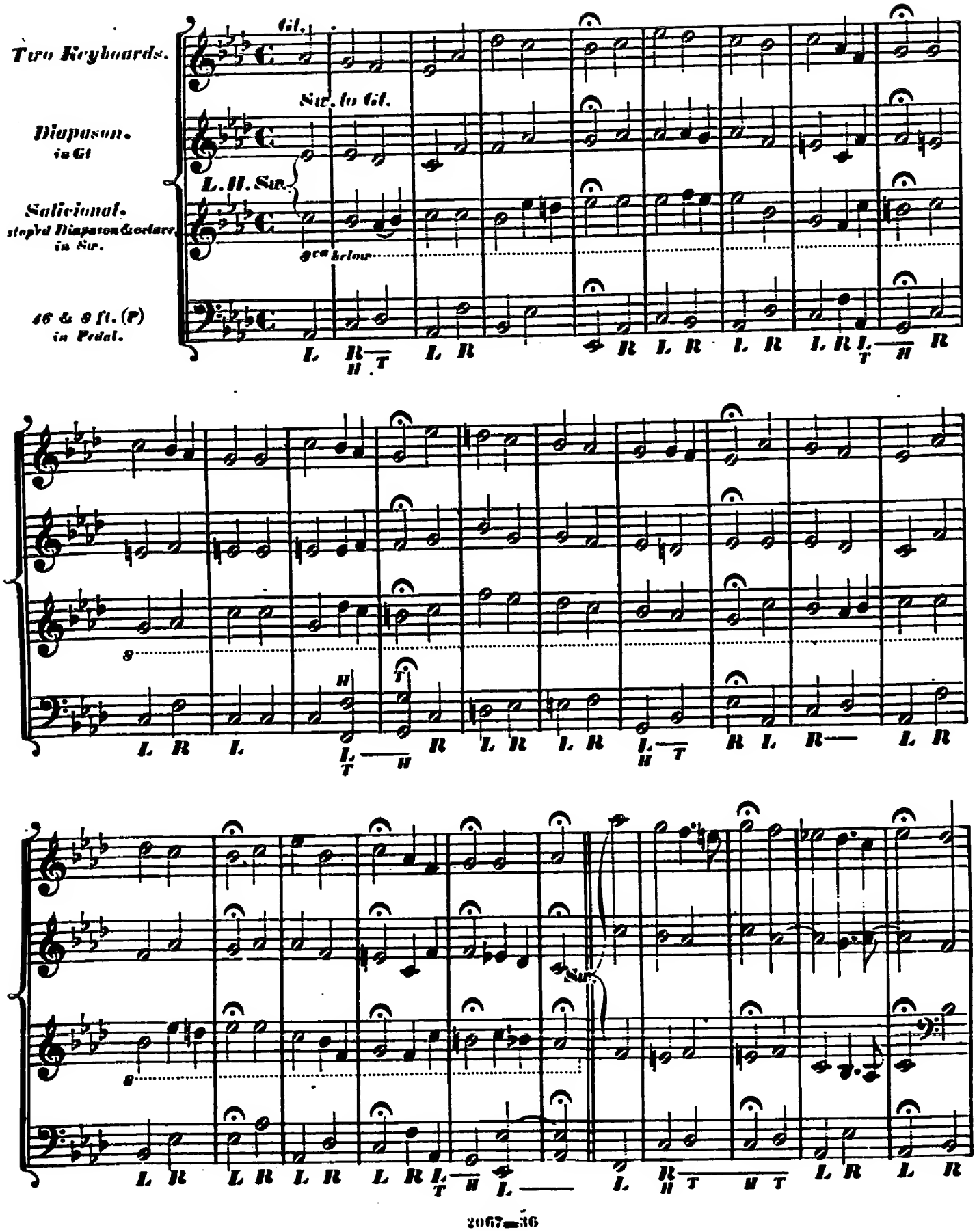
№ 19.

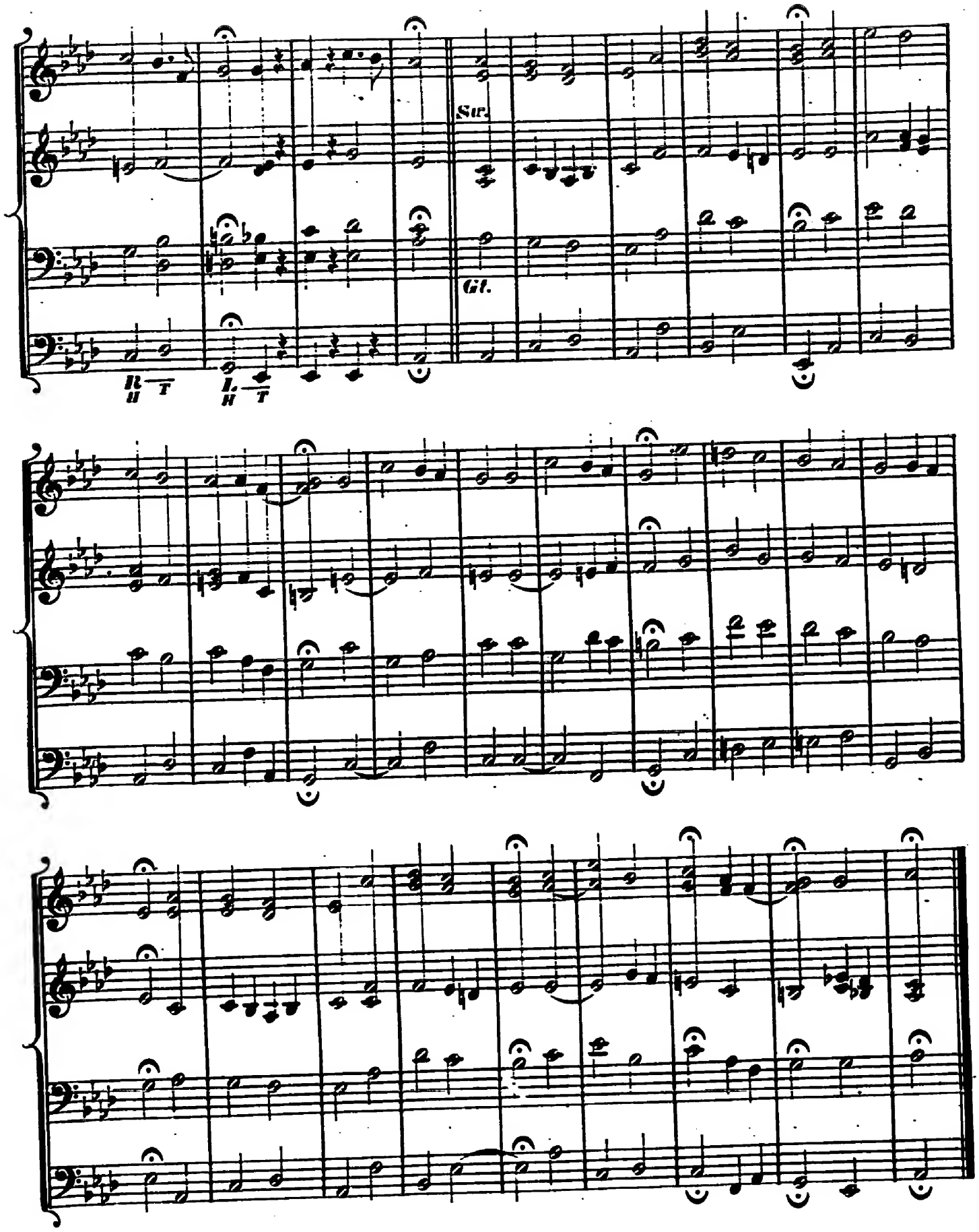
These four Chorals, Nos. 19, 20, 21 and 22, are arranged on *four staves*, for the purpose of familiarizing the student with vocal scores—or *church music*, which (in this country) is frequently printed is this manner. In performing church music on the organ, the lower or Bass part should generally be given to the feet, leaving the other three parts to the hands. It is usual to play the Tenor part with the left hand alone, and the Soprano & Alto with the right. It frequently happens however, that it is more convenient to take the Alto & Tenor with the left, &c. &c. The Tenor must be played an octave lower than it is written.



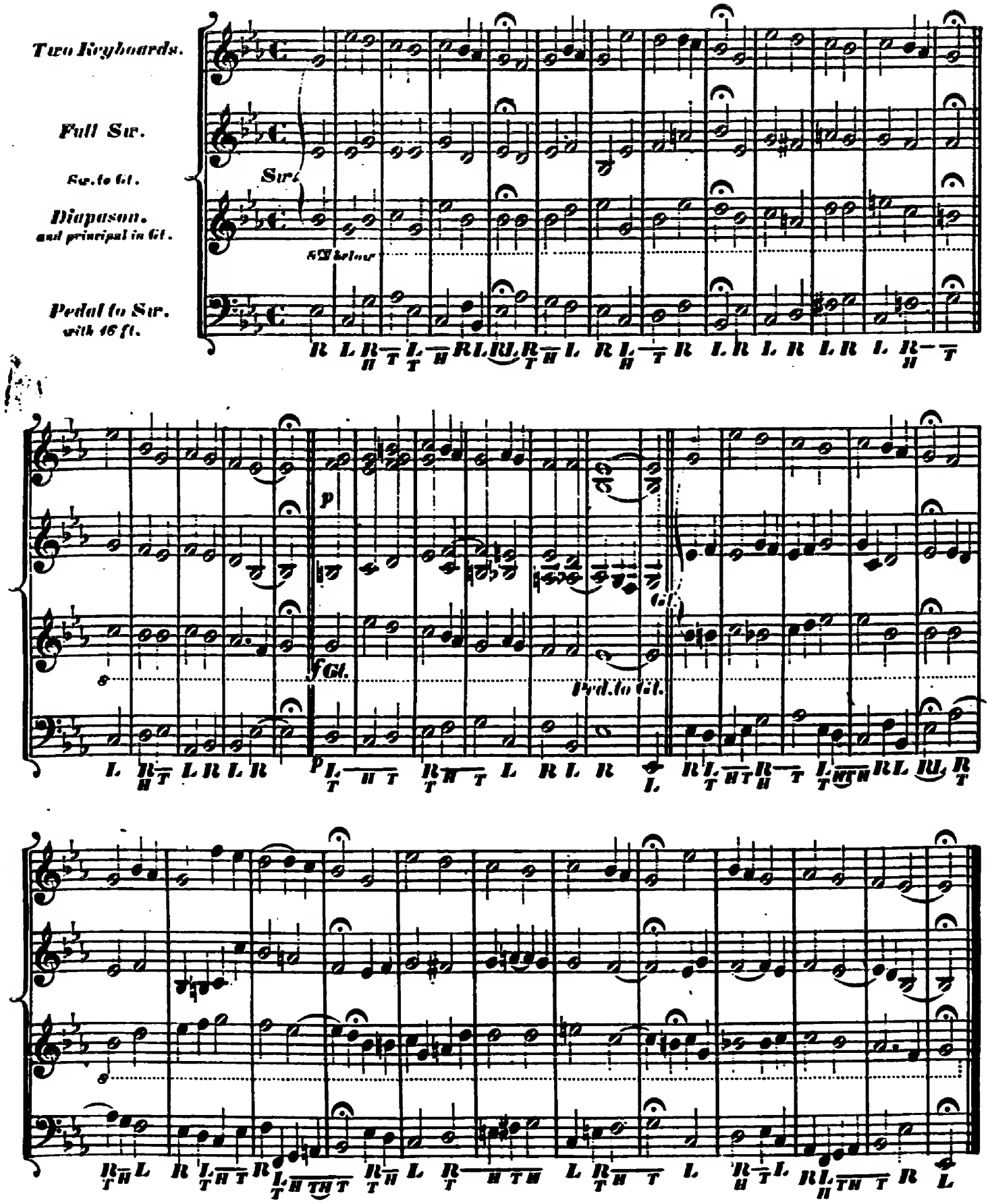


№. 20.


Two Keyboards.
Gt.
Sw. to Gt.
Diapason.
in Gt
L. H. Sw.
Salicional.
stopd Diapason & octave
in Sw.
8va below
16 & 8 ft. (P)
in Pedal.


Str.
Gl.
R H T
L H T

№ 21.


Two Keyboards.
Full Sw.
Sw. to Gt.
Diapason.
and principal in Gt.
Pedal to Sw.
with 16 ft.
Sw.
8va below
p
f Gt.
Ped. to Gt.
Gt.

№ 22.

Two Keyboards.

Full Sw.

Full Gt.

Pedal to Sw. with 16 ft.

Sw.

8va below

Gt.

Ped. to Gt.

Allegretto. №23.

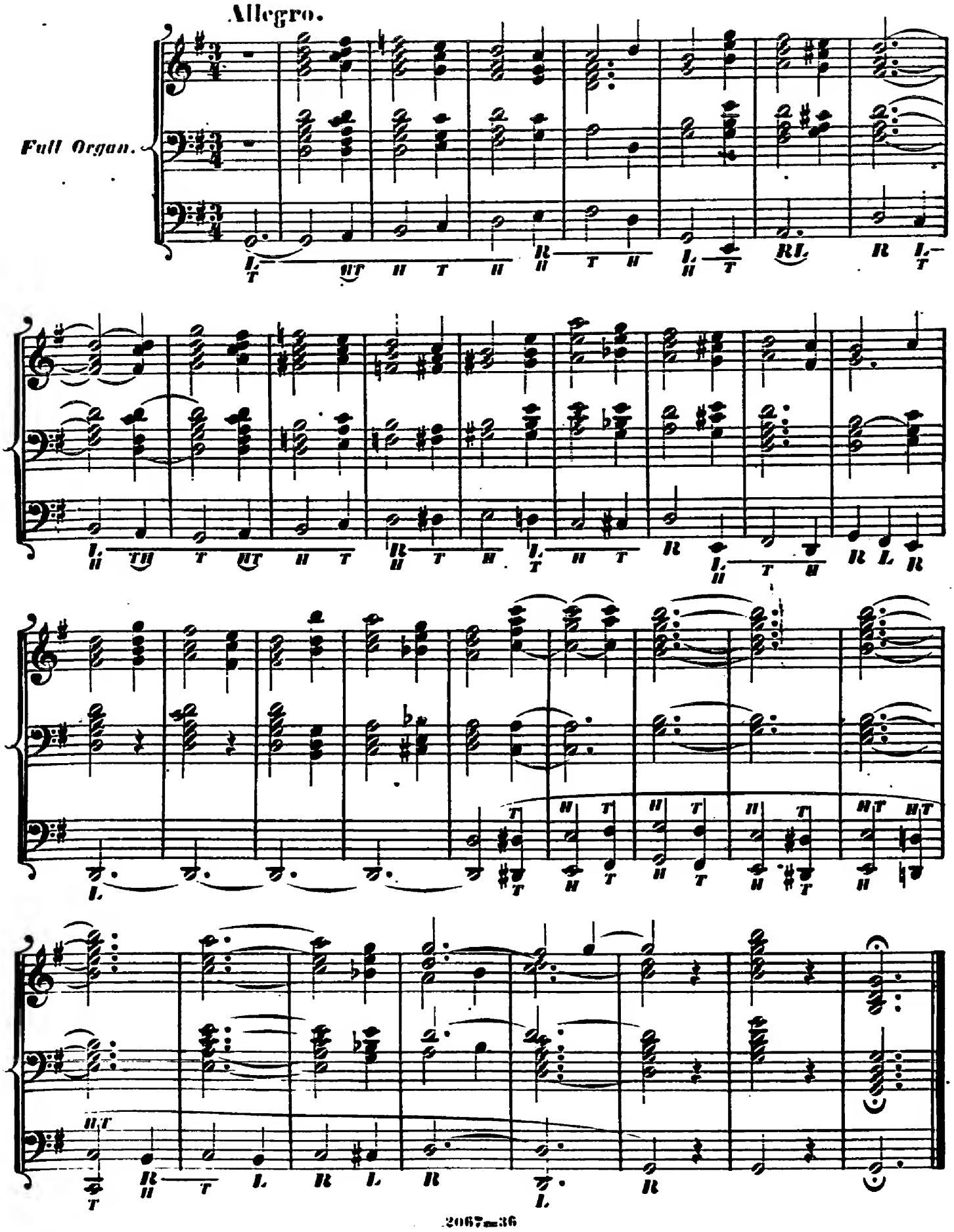
Full to 16th.

sempre legato

№24.

Allegro.

Full Organ.



№ 25.

Allegro.

Full Organ.

F. Hochritz.